2005 :: MFA Graduate Thesis Show :: Massachusetts College of Art

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2005 :: **MFA Graduate Thesis Show** :: Massachusetts College of Art

First Show :: 04.12.05–04.22.05
Reception :: 04.14.05 :: 5:00–8:00 pm
Film Screening :: 04.14.05 :: 8:30 pm

Alexis Callender :: 2D Painting 09
Jody Hawk :: Photography 17
Merrit Johnson :: Studio for Interrelated Media 21
Ana Knezevic :: 2D Painting 27
Scott McMahon :: Photography 37
Sasha Reibstein :: 3D Sculpture 41
Eric Saline :: 2D Paper Scientist 49
John Thompson :: 2D Painting 53
Malaika Zweig :: 2D Painting 57

Second Show :: 04.27.05–05.07.05
Reception :: 04.28.05 :: 5:00–8:00 pm

Ri Anderson :: Photography 05
Bruce Campbell :: 3D Sculpture 11
Christine Collins :: Photography 13
Chela Fielding :: 3D Sculpture 15
Michelle Jones :: 2D Painting 23
Evan Karatzas :: Design 25
Milton Lau :: 3D Sculpture 29
Kyoung Hoon Lee :: 2D Painting 33
Michal Opalski :: 2D Painting 39
Christina Renfer :: 2D Painting 45
Michael Sheridan :: Studio for Interrelated Media 51

Third Show :: 05.13.05–05.24.05
Reception :: 05.19.05 :: 5:00–8:00 pm
Film Screening :: 05.19.05 :: 8:30 pm

Jeffrey Briggs :: 2D Painting 07
Michael Cloud Hirschfeld :: 3D Sculpture 19
Surendra Lawoti :: Photography 31
Ji-Young Lee :: 2D Painting 35
Arne Reimer :: Photography 43
Adriana Rios :: Studio for Interrelated Media 47
Ann Waddell :: Photography 55

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Massachusetts College of Art
621 Huntington Avenue, Boston, MA 02115

Located at the corner of Huntington and Longwood Avenues.
Accessible by the MBTA Green line "E" train or by the #39 bus (Longwood/ Hospitals).

All events are free and open to the public, unless otherwise noted. Dates are subject to change. For current information, please call the Exhibitions and Visiting Artist hotline: 617-879-7333.

Established in 1873, Massachusetts College of Art was the first and remains the only freestanding public college of art in the United States. The College is nationally known for offering broad access to quality professional arts education, accompanied by a strong general education in the liberal arts. A major cultural force in Boston, MassArt offers public programs of innovative exhibitions, lectures and events.

Galleries :: Bakalar :: Paine

Hours :: Monday–Friday :: 10:00 am–6:00 pm
Saturday :: 11:00 am–5:00 pm

mass art

www.massart.edu

Introduction

The MFA Thesis shows, presentations, performances, and screenings culminate an intense two-year Master of Fine Arts Program at Massachusetts College of Art. Over this period, MFA students have pursued their separate visions, listening to their inner voices as well as comments offered by their peers, faculty, and guest artists. It is a time of searching, seeking out new resources, asking questions, and finding answers—even if these are only provisional.

The MFA class of 2005 will be remembered as an intrepid group, as individuals who pursued their work in unexpected directions—often in collaboration with others. It is my hope that their MassArt experience will set a subsequent standard for their continued inquisitiveness and commitment; two qualities they possess in great abundance

For some, the Thesis provides closure for the issues engaged over this time frame. For others, it offers an indication of what the future holds. Regardless, these Thesis events are exciting, even exhilarating to witness—not only for the students involved, but for those individuals who have worked with them and followed their evolution and progress.

In conclusion, the images contained here must be seen as a mere snapshot of a much more comprehensive body of work. Hopefully this catalog will serve both as an invitation to view these exhibitions and as a document recording the beginning of some exciting careers.

George Creamer
Associate Dean of Graduate Education

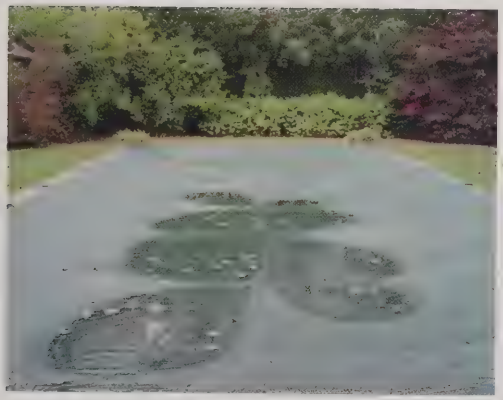
opposite page :: Mom's Head, 2004 above :: Lola & Me, 2004

opposite page :: Fundy 5, 2004, oil on canvas, 50" x 58"
above left :: Fundy 2, 2004, oil on canvas, 20" x 24"
above right :: Fundy 3, 2004, oil on canvas, 50" x 58"

opposite page :: Silly Box, 2004, 32" x 24" x 16"
above :: After the Great Glitter Storm of 2028, 2004, 32" x 24" x 16"

Repetition towards recognition can be considered a distillation of the artist's act. I view repetitious actions as representative of mundane daily tasks: noble Sisyphean-like activities that each person must continually accomplish in order to construct a life. In much the same way that I find myself working I find my self living, adding a bit at a time to understand a larger truth. A line becomes a volume that presses against another volume and then spills over to occupy and communicate with empty space. More becomes known and clear, and thereby the empty space forms. The universe explodes into existence, our own awareness forms—from a center, spreading and reaching and feeling for the edges of the body and consciousness.

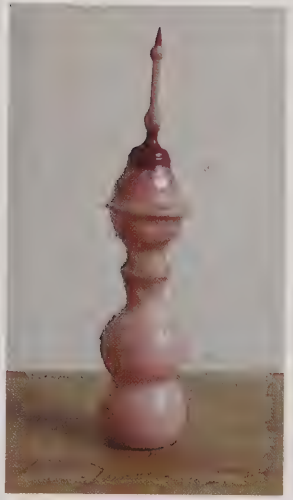
opposite page :: Yes Screen, 2004, handmade cotton paper, 120" x 240"
above right :: Yarn Stack, 2004–05, yarn, room size 96" x 48" x 48"
above left :: Untitled, 2004, handmade cotton paper and paper straws, 17" x 17" x 17"



all images :: Untitled, 2004

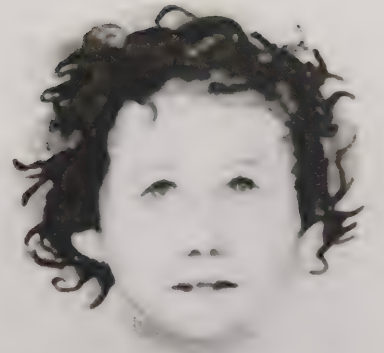
opposite page :: Haystack Performance, 2004
above (left to right) :: Hope, chair from Judy Haberl, sat in by Ann Hamilton, and altered by Chela Fielding, 2004
:: Tree From Inside of Me, 2004
:: 1956 to 1979, A Mechanics Notes, 2004
:: Birds That Flutter Within, 2004

opposite page :: No Cut Barrier, 2004
above left :: Gullery, 2004
above right :: Dam, 2004



all images :: Freudian Pens, 2004, series, plaster infused wax
opposite page :: "Climate of Opinion"
above (left to right) :: "Secret Mental Impulses", "The Hero of the Day-Dreams", "Kindly Nature"

there is some thinking
but mostly what comes, is from feeling and memory
there is material attraction and aversion
and it must be genuine
there will be no tricks
there should be humor
sadness must not be ignored
it is about presence
things that cannot shatter
ripping is considerd possible
things can be broken,
but they still are, only injured
they are representations of what is
and they are themselves
they are not pretentious or assuming
they are what is confused between funny and sad
they are birds
and other things without names
they are parts of themselves
and they are whole
they are bits of cotton and wool
they are wooden and bronze and steel
they are wax and resin
they are dirt from the floor
they are held together with string and weld
and tension and balance
they lure each other
they are caught
they escape and survive
and like everything they just are



opposite page :: nest with noose as trap, 2005
upper :: self portrait as my mother as a child, 2004
ower :: birds with bags, 2005

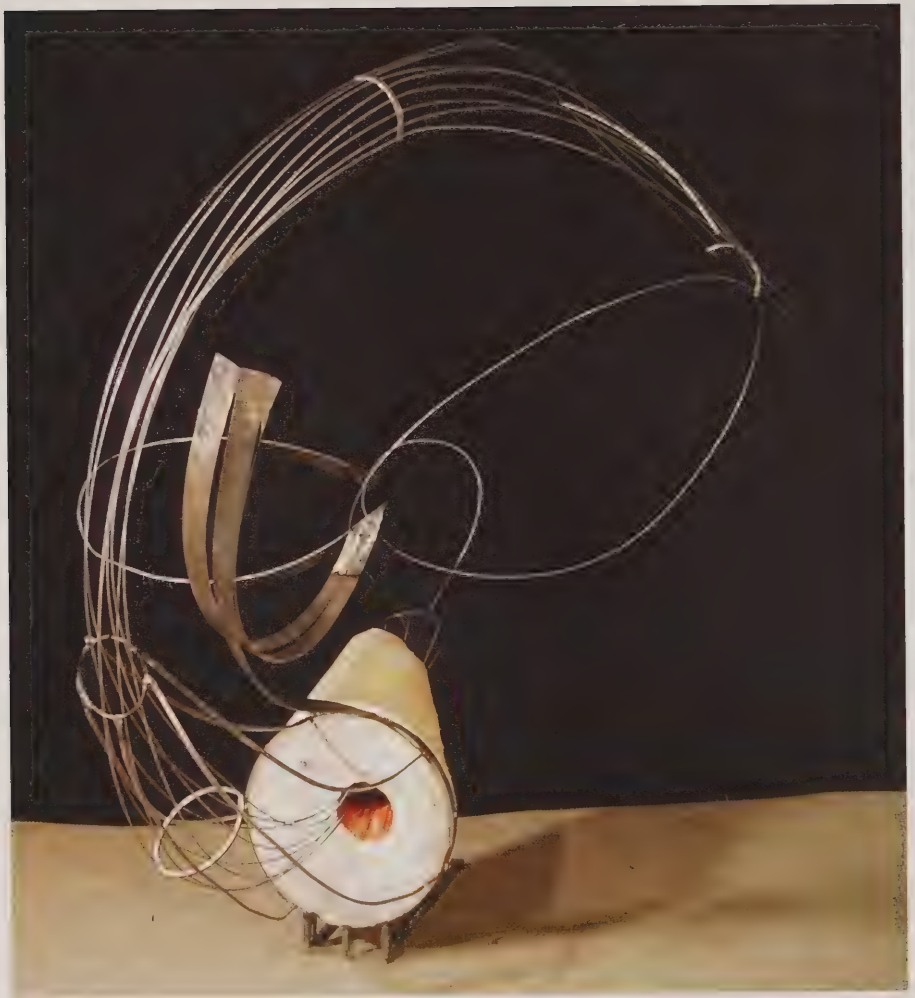
My paintings tell my particular story. The past shapes how I understand the present. Sifting through time, I arrange my history in my work to give glimpses of my life. I reveal the embarrassing moments, the things that hurt, because I feel that people can connect more to them than all that I am am confident in. I expose my vulnerabilities, not because I necessarily want the world to know them, but because they are what are important.

opposite page :: A Precarious Position, 2004 above :: The Parade, 2004

A participatory installation to explore the role of physical proximity in social interaction. Conceived as an experimental interface platform to visualize relationships between users and mediated spaces.

Proximity Lab :: 8' x 16' walkable platform, projection, sound

all images :: 6 Lines and 2 Panes of Glass to See You, laser installation, August 2004



Cardiogram :: 2004, Hydrostone and steel

To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour.

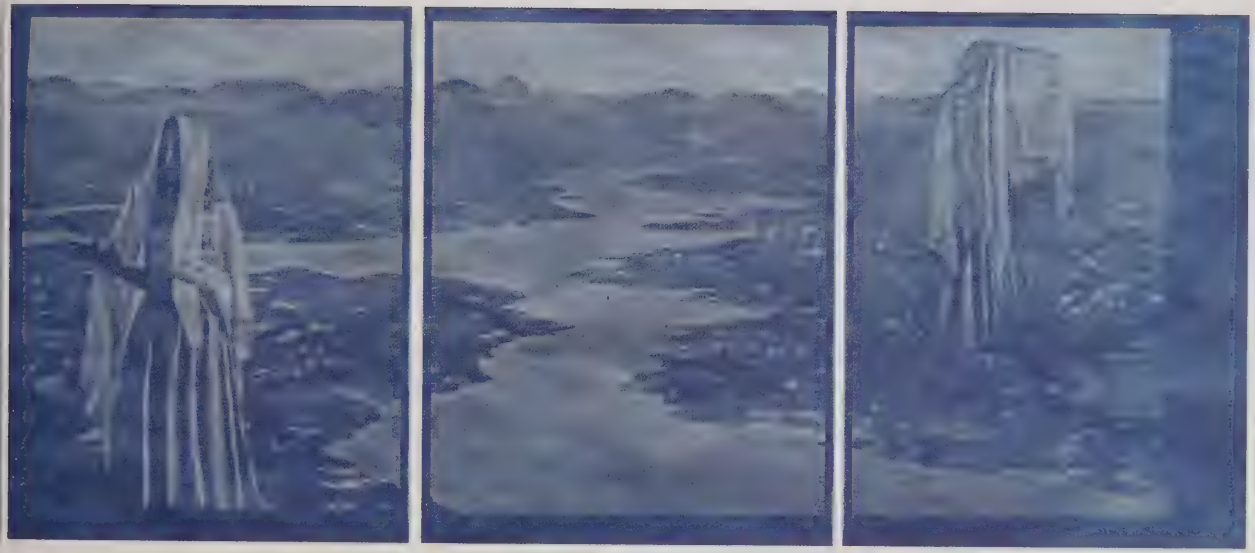
William Blake
"Auguries of Innocence"

upper left :: Terragram, 2004, hydrostone and steel
upper right :: Trainstation Nuns, 2004, hydrostone, plywood, and steel
bottom :: One and Four Projections, 2004, video, steel, cotton batting

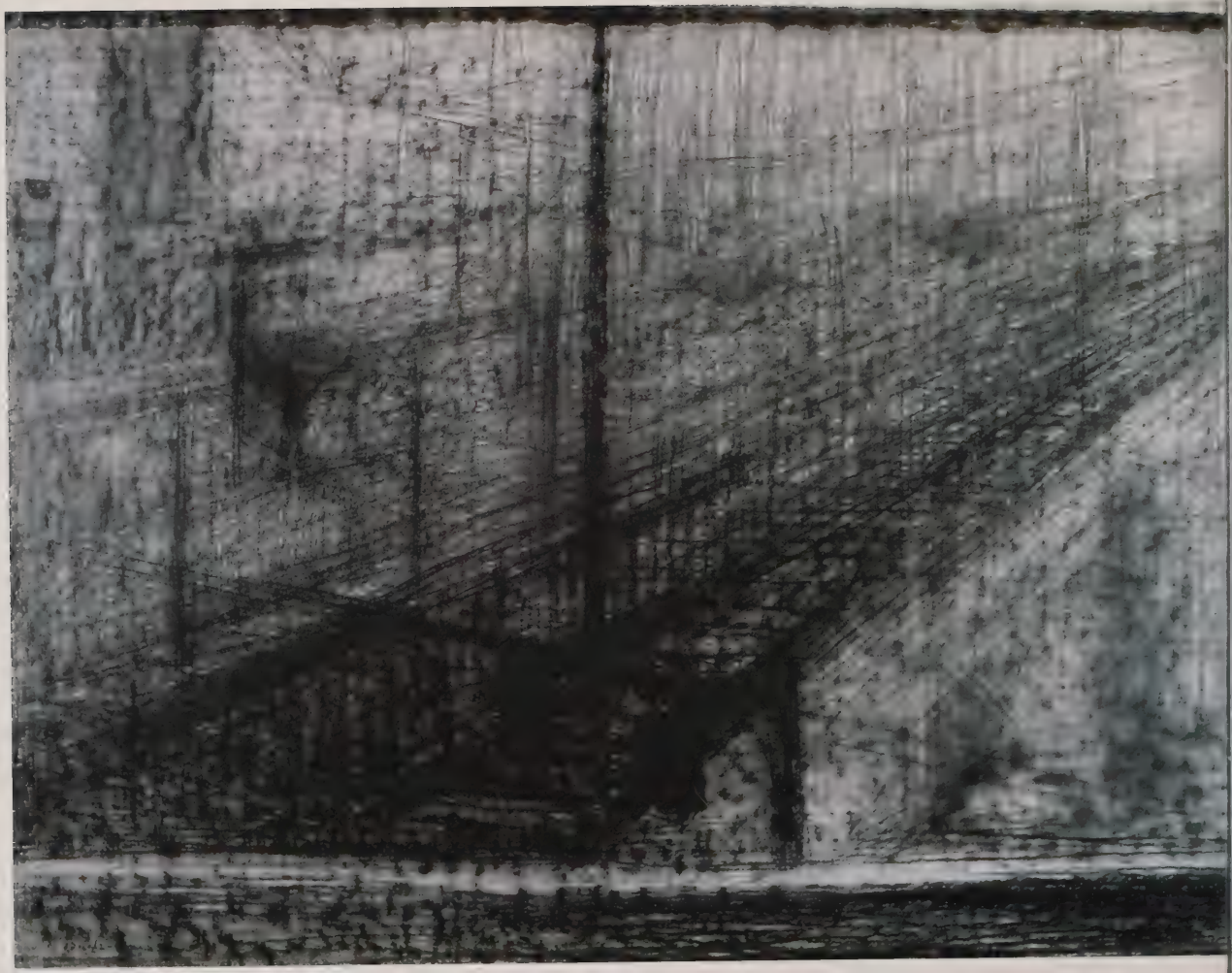
Saxton Foss Park. 2004

"In 1986 in the assembly I sang this song in front of our group because I was required to sing a song. At that time Sruti cried heavily. I don't know why to this day. Maybe she missed her family; we were boarders, or what I don't know. I never asked her why. After losing her, every time I hear this song I remember her and wonder why she had cried."

ove :. What is your favorite song? (Aishwarya), 2004



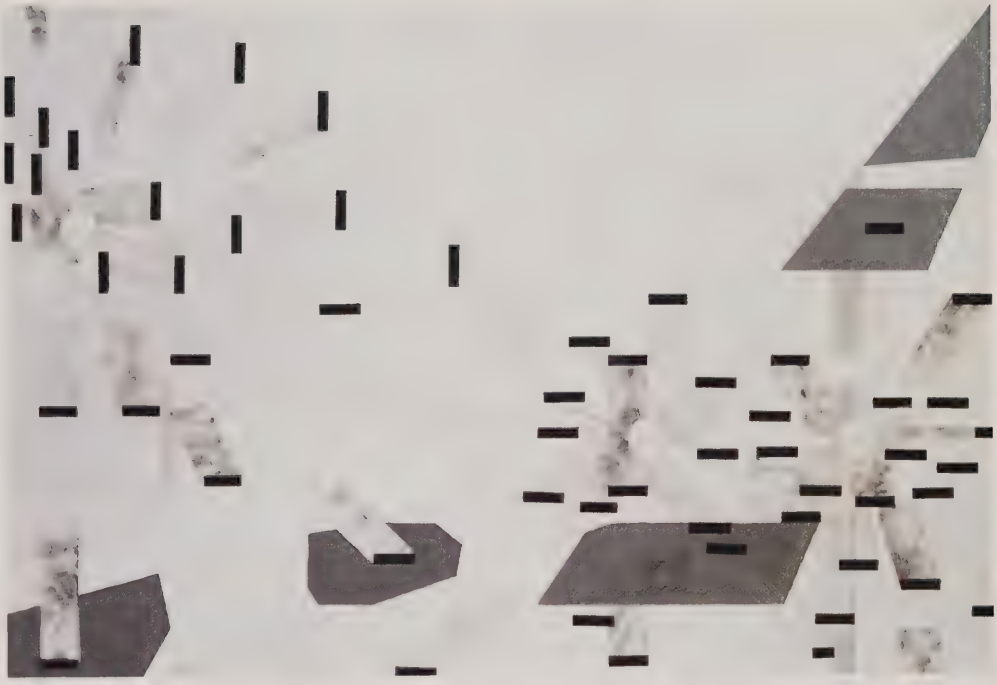
)pposite page :: Portrait of Park (Study of Green), 2004, computer painting (detail)
ıbove :: Portrait of Park (Study of Blue), 2004, computer painting + cyanotype print



opposite page :: Train Track, 2004
above :: Untitled, 2004

Emulation, 2004, tintype

above right :: Rotation, 2005, reflector, motor, bellows, and parts (side view)
upper left :: Rotation, video stills (detail)



above :: Migration Series, Drawing I: Time, Elevation, Longitude and Latitude, 2004
opposite page :: Migration Series, Drawing I (detail)

all images :: Flight, 2004, clay + mixed media
upper left :: installation
opposite page + upper right :: detail

all images :: Off Screen, 2004, series

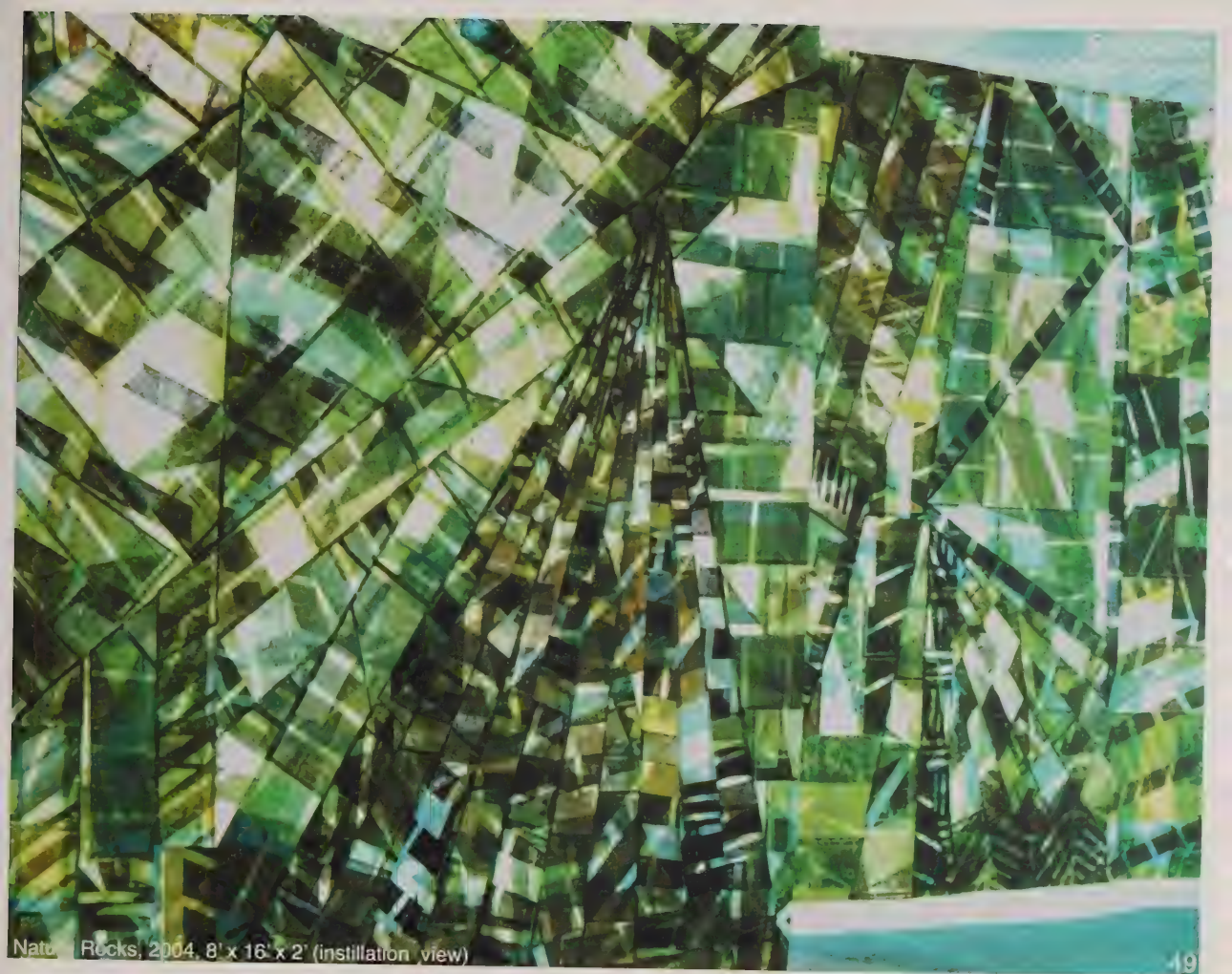
Self Portrait with Green Curtain, 2004, oil on canvas, 48" x 30"

lf Portrait in Studio, 2004, oil on canvas, 24" x 24"

FROM ARCHITECTURES TOWARD INTIMATE ARCHITECTURES

all images :: El Condor Pasa, 2004 (video stills)

Na[illegible], 2004, 3' x 20' x 30' (instillation view)



Natu Rocks, 2004, 8' x 16' x 2' (instillation view)

My video, sound and installation
art borrow from my documentary
filmmaking, all of which explore the
tipping point between stability and
instability, order and disorder.

all images :: Immersion, 2005 (video still)

opposite page :: Pond Study, 2005, oil on canvas, 30" x 24"
above :: Untitled, 2004, woodcut, 40" x 120"

I keep the law,
I hold the mysteries true,
I am vine,
the branches, and you,
and you.

—Hilda Doolittle

all images :: Untitled, 2004

opposite page :: Embrace, 2004
above left :: Held Shadows, 2004
above right :: Between Two Wholes, 2004

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